

**MINISTRY OF EDUCATION AND TRAINING  
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**AN INVESTIGATION INTO  
LINGUISTIC FEATURES  
OF SOME STYLISTIC DEVICES  
IN ENGLISH AND VIETNAMESE  
ADVERTISING LANGUAGE**

**Field Study : THE ENGLISH LANGUAGE  
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**M.A. THESIS IN THE ENGLISH LANGUAGE  
(A SUMMARY)**

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## CHAPTER 1

### INTRODUCTION

#### 1.1. RATIONALE

Advertising is crucial in our modern society and is one of those disciplines where the use of language has to be employed in the most efficient and effective ways to transmit the message of the businesses to their customers. Therefore, advertising is very important and has become indispensable in our modern life.

In the practice of the advertising in English and Vietnamese, people pay more and more attention to the use of stylistic devices with an effort to make the advertisement succinct, accurate and vivid and to provide rich imagination and plentiful associations for readers so as to stimulate their desire. The use of stylistic devices in advertisements aims at arousing and persuading consumers to buy what is advertised. And their proper use can make an advertisement sweet to the ear, and pleasing to both the eye and the mind. Thus, stylistic devices are the best choice of language for the advertisers to make up ideal advertisements.

There have also been a number of studies on the stylistic devices used in advertising language. However, there are not many deep studies on contrast analysis in English and Vietnamese about a device only. In a wide variety of use of rhetorical devices in advertising, repetition and antithesis are considered the most commonly used devices. For those reasons, I decided to carry out a detailed analysis of the topic entitled: *An Investigation into Linguistic Features of Some Stylistic Devices in English and Vietnamese Advertising Language.*

## 1.2. AIMS AND OBJECTIVES

### 1.2.1. Aims

- studying linguistic features of repetition in English and Vietnamese advertising language
- studying linguistic features of antithesis in English and Vietnamese advertising language
- figuring out the similarities and differences in linguistic features of repetition and antithesis in English and Vietnamese advertising language

### 1.2.2. Objectives

- To present linguistic features of repetition and antithesis in English and Vietnamese.
- To compare and contrast the above-mentioned features to clarify the similarities and differences of the two languages in this field.
- To suggest some implications for the creation and appreciation of advertising language containing stylistic devices in general and repetition and antithesis in particular.

## 1.3. SCOPE OF THE STUDY

In the limitation of this thesis, I will go deeply into linguistic features of the two stylistic devices: repetition and antithesis in advertising language since they are considered to be the most commonly-used and unique devices in fields of advertising rhetoric.

## 1.4. RESEARCH QUESTIONS

1. What are the linguistic features of repetition in English and Vietnamese advertising language?
2. What are the linguistic features of antithesis in English and Vietnamese advertising language?

3. What are the similarities and differences in linguistic features of repetition and antithesis in English and Vietnamese advertising language?

### 1.5. ORGANIZATION OF THE STUDY

**Chapter 1** is the introduction to the study, which presents the rationale, the justification, scope, research questions and organization of the study.

**Chapter 2**, Review of Literature, presents a review of prior studies and concepts related to the problem under study. General views of advertising and some fundamental theoretical background to the study will also be presented.

**Chapter 3** fully describes the aims and objectives, research design, research method and procedure, description of population and sample, data collection and data analysis.

**Chapter 4** deals with findings and discussion. It provides the findings of linguistic features of repetition and antithesis, the similarities, the differences of the two devices in advertising language in English and Vietnamese media.

**Chapter 5** gives the conclusions, the reality of the thesis, suggestions for using stylistic devices in general and repetition and antithesis in particular; the limitations and some suggestions for further research.

## CHAPTER 2 LITERATURE REVIEW

### 2.1. REVIEW OF PRIOR STUDIES

#### 2.1.1. About Advertising Language

In “*Investigating English Style*” Crystal, David and Davy, Derek (1969) described how language is used in English advertising. In “*Stylistics*”, I. R. Galperin (1971) studied certain linguistic devices that figure most prominently in advertising. Another advertising work is “*Mastering Advanced English Language*”, in which Sara Thorne (1997) analyzed the linguistic and stylistic aspects of advertising. In “*The Discourse of Advertising*” (2003, 2<sup>nd</sup> edition), Guy Cook provided a framework for analysis of advertisements as a discursive genre. “*A Study on Linguistic Devices used in English Male and Female Print Advertisements*” (2003) by Nguyen Thi Huynh Loc revealed how these linguistic devices work in male and female print advertisements. In “*A Study on Directives in Advertising in English and Vietnamese*” (2005), Ngo Thi Nhu Ha, studied on ten typical directives in English and Vietnamese advertising as well as their syntactic and pragmatic features. Most recently, in “*An Investigation into some Commonly Used Stylistic Devices in Advertising Language in English and Vietnamese Newspapers*” (2006), Phan Thi Uyen Uyen made a contrast analysis of the stylistic devices that are most commonly used in advertising language between English and Vietnamese.

In Vietnamese, “*A Discussion Concerning Linguistic Units and Meaning in English Language Advertisements*” (1993) by Dinh Gia Hung, Ho Si Thang Kiet discussed the features of English linguistic units and semantic meaning used in advertisements. Besides, from

different views, some linguists approached advertising and advertising language, examining the linguistic usage in billboards and advertisements, the correspondence between forms and contents as well as the influence of cultural factors such as: “*Về ngôn ngữ trong quảng cáo*” (Trần Đình Vĩnh – Nguyễn Đức Toàn, 1993), “*Ngôn ngữ quảng cáo – phương pháp sao phỏng*” (Nguyễn Đức Dân, 1994), “*Về lập luận trong quảng cáo*” (Mai Xuân Huy, 1999), “*Đôi nét về quảng cáo ở Việt Nam*” (Võ Thanh Hương, 2000).

There are many other studies on Stylistic Devices and Advertising Language in English and Vietnamese that cannot be fully mentioned here. However, as far as I am concerned, so far no reported research has been found on deep investigation into linguistic features of repetition and antithesis in English and Vietnamese advertising language.

### 2.1.2. About Stylistics

Focusing on English stylistics, some linguists such as I.R. Galperin, H.G. Winddowson, Sara Thorne, David Crystal, and many others not only presented an overview of English stylistics but also categorized English stylistic devices into different groups and provided carefully analyzed examples.

Then the founding of the field’s major Anglo-American journals named *Style* (1967) and *Language and Style* (1968) contributed to the full arrival of stylistics as an academic discipline in Britain and America.

Later, there appeared a series of related works including Donald Freeman, ed., *Linguistics and Literary Style* (1970); Pierre Guiraud, *Essais de Stylistique* (1970); Guiraud and Pierre Kuentz, ed., *La Stylistique: Lectures* (1970); Seymour Chatman, ed., *Literary*

*Style: A Symposium* (1971); Roger Fowler, ed., *Style and Structure in Literature: Essays in the New Stylistics* (1975); Freeman, ed., *Essays in Modern Stylistics* (1981), etc.

In Vietnam, Cù Đình Tú, Đinh Trọng Lạc, Nguyễn Thái Hoà, Đinh Xuân Quỳnh... do the same job with Vietnamese stylistics. However, none of the foreign and Vietnamese linguists named above show the reader how to systematically investigate stylistic features in advertising language.

## 2.2. THEORETICAL BACKGROUND

### 2.2.1. About Stylistics

#### 2.2.1.1. Stylistic Devices

Stylistic Devices is a branch of general linguistic which is regarded as a language science. It deals with the result of the act of communication. [21] It means that Rhetoric takes the “output of the act of communication” into consideration. The most frequent definition of rhetoric is one defined as the ability to write clearly, correctly and in a manner calculated to interest the readers.

[21, p. 12]

“*Rhetoric deals with the artificial structures of reality that in their compound complexities constitute what we call culture. We do it an injustice to define it simply as communication, etc. Rhetoric is itself a structuring art. As an art of persuasion, its materials are words and images, sentences and paragraphs, arguments and examples, all of which are used to organize the responses and actions of an audience. As an attitude about the world, rhetoric underwrites all kinds of processes and methods that aim to produce order out of chaos.*” [32]

### 2.2.1.2 Functions of Stylistic Devices

Madison stated that “*The basic function of rhetoric is the use of words by human agents to form attitudes or to induce actions in other human agents.*” [27]

According to Greek, “*rhetoric functions as a method of communication, spoken or written, between people as they seek to determine truth or fallacy in real. The meaning of rhetoric is very largely dependent on the psychology, metaphysics or the philosophical systems in which it occurs.*”

In a word, “*rhetoric is the study of the principles and devices by which writing is made more effective and persuasive. Rhetoric in language can be defined as distinctive linguistic expression to serve its own purposes and effect with its own inventory of tool.*” [35]

## 2.2.2. Repetition

### 2.2.2.1. Notion of Repetition

According to Galperin, “*Repetition is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension.*” [21]

“*For that was it! **Ignorant of** the long and stealthy march of passion, and of the state to which it had reduced Fleur; **ignorant of** how Soames had watched her, **ignorant of** Fleur’s reckless desperation... - **ignorant of** all this, everybody felt aggrieved.*” (Galsworthy) [21]

### 2.2.2.2. Classification of Repetition

#### 1. Repetition of Sounds

##### a. Rhyme

According to Galperin, “*rhyme (assonance) is the repetition of identical or similar terminal sound combinations of words*” [21]

“*I bring fresh **showers** s for the thirsting **flowers**.*” (Shelley)

##### b. Alliteration

*The essence of this device lies in the repetition of similar sounds, in particular consonant sounds, in close succession, particular at the beginning of successive words.* [21]

“***D**oubting , **d**reaming **d**reams no mortals ever **d**ared to **d**ream before” (Poe) [21]*

#### 2. Repetition of Words and Structures:

*Repetition is classified according to compositional design* [21]

a. Epizeuxis: repetition of a single word, with no other words in between.

“*Words, words, words*” (Hamlet) [45]

b. Conduplicatio: repetition of a word in various places throughout a paragraph.

“*And **the world** said, 'Disarm, disclose, or face serious consequences'—and therefore, **we worked** with **the world**, **we worked** to make sure that Saddam Hussein heard the message of **the world**.*” (George W. Bush) [45]

c. Anadiplosis: repetition of the last word of a preceding clause.

“*This, it seemed to him, was **the end**, **the end** of a world as he had known it...*” (James Oliver Curwood) [45]

d. Anaphora: repetition of a word or phrase at the beginning of every clause.

"**We** shall fight on the beaches, **we** shall fight on the landing grounds, **we** shall fight in the fields and in the streets, **we** shall fight in the hills, **we** shall never surrender." (Winston Churchill) [45]

e. Epiphora: repetition of the same words or words at the end of consecutive sentences, clauses or phrases.

"I am exactly the man to be placed in a superior position **in such a case as that**. I am above the rest of mankind, **in such a case as that**. I can act with philosophy **in such a case as that**."

(Dickens) [21]

f. Mesodiplosis: repetition of a word or phrase at the middle of every clause.

"We are troubled on every side, yet not distressed; we are perplexed, **but not** in despair; persecuted, **but not** forsaken; cast down, **but not** destroyed..."

(Second Epistle to the Corinthians) [45]

g. Epanalepsis: repetition of the initial word or words of a clause or sentence at the end.

"**The king** is dead, long live **the king**."

"**Blow** winds and crack your cheeks! Rage, **blow**!"

(Shakespeare, King Lear) [45]

### 2.2.2.3. Stylistic Function of Repetition

Many linguists touch upon the problem of repetition. Sara Thorne [46] highlights that *repetition is a device which emphasizes an idea through reiteration. It is a major rhetorical strategy for producing emphasis clarity, amplification or emotional effect. As a unifying device, independent of conventional metrics, repetition is found extensively in free verse where parallelism is reinforced by the*

*occurrence of actual words and phrases, governs the rhythm which helps to distinguish free verse from prose.*

In short, like many stylistic devices, repetition is polyfunctional. The functions enumerated do not cover all its varieties. One of those already mentioned, the rhythmical function, must not be under-estimated when studying the effects produced by repetition. Most of the examples given above give rhythm to the utterance. In fact, any repetition enhances the rhythmical aspect of the utterance.

### 2.2.3. Antithesis

#### 2.2.3.1. The Notion of Antithesis

*Stylistic opposition, which is given a special name, the term antithesis, is of different linguistic nature: it is based on relative opposition which arises out the context through the expansion of objectively contrast pairs, [21] as in:*

"**Youth** is lovely, **age** is lonely

**Youth** is fiery, **age** is frosty"

(Long fellow) [21]

#### 2.2.3.2. Classification of Antithesis

a. Pure antithesis: Antonym is used as a base for this kind of antithesis.

"Slow **down**. Pleasure **up**." (Camel Cigarettes)

b. Negative antithesis: one of the two cohesive expressions is the negative form of the other. Namely, one of them is expressed by a negative particle such as *no, not, ... không, chẳng, chưa, etc.*

"**Does** she ... or **doesn't** she?" (Clairol)

c. Descriptive antithesis: at least one of the two cohesive expressions is a phrase describing the signal of the contrastive attribute.

“*Có thể bạn không cao nhưng ai cũng phải ngược nhìn*”

(Sài Gòn Special Beer)

d. Contex-bound antithesis: the governor and bounder are not antonymous (both direct and indirect). However, under the pressure of the co-existence in certain context, they become context-bound antithesis.

“*20 năm vẫn chạy tốt*” (Electrolux)

### 2.2.3.3. Stylistic Function of Antithesis

According to I. Galperin [21] Antithesis has the following basic functions: **rhythm-forming** (because of the parallel arrangement on which it is founded); **copulative**; **dissevering**; **comparative**. These functions often go together and intermingle in their own peculiar manner.

#### A MADRIGAL

“*Crabbed age and youth*

*Cannot live together:*

*Youth is full of pleasance*

*Age is full of care;*

...

(Shakespeare) [21]

### 2.2.4. Parallel construction

Also in his book [21], Galperin stated that “*Parallel is a device which may be encountered not so much in a sentence as in the macro-structures dealt with earlier, viz. the syntactical whole and the paragraph. The necessary condition is identical, or similar,*

*syntactical structure in two or more sentences or parts of a sentence in close succession*”

“*It was the best of time, it was the worst of time, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness....*”

(Dicken) [21]

## CHAPTER 3

### METHOD AND PROCEDURE

#### 3.1. RESEARCH METHOD AND RESEARCH DESIGN

Since the main point of this study is to point out the similarities and differences of repetition and antithesis, descriptive and contrastive methods are chosen as the general methodology of the study. English is chosen as the first language and Vietnamese serves as the second language.

#### 3.2. RESEARCH PROCEDURE

In the framework of the study, about 200 samples of advertising advertisements for each language are used to investigate the similarities and differences of linguistic features. They are mainly taken from printed and online magazines and newspapers, special issues on advertising slogans as well as the websites of domestic and foreign companies.

#### 3.3. INSTRUMENTS FOR DATA COLLECTION

By reading, observing and investigating the occurrence of all kinds of repetition and antithesis in English and Vietnamese advertisements, we collect, synthesize, analyze and classify them.

Then we describe their linguistic features and find out how they work in different context in terms of syntactic, semantic and pragmatic.

### 3.4. DATA COLLECTION

We collected 100 samples in English and 100 samples in Vietnamese both for repetition and antithesis. Based on theoretical background, we picked out and classified them into right categories. This corpus has been used for description and contrastive analysis in terms of linguistic features which are related.

### 3.5. DATA ANALYSIS

The mainly-used method in this thesis is qualitative approach. The findings of the similarities and differences of repetition and antithesis in English and Vietnamese advertising language will be presented from the descriptive and contrastive analysis in terms linguistic features.

## CHAPTER 4

### FINDINGS AND DISCUSSIONS

#### 4.1. LINGUISTIC FEATURES OF REPETITION IN EAL AND VAL

##### 4.1.1. Repetition of Sounds in EAL and VAL

###### 4.1.1.1. Rhyme in EAL and VAL

- (2) *It takes a lickin' and keeps on tickin'.* (Timex Corporation)  
 (25) *Di động là cuộc sống* (HT Mobile)

With the frequent use of rhyme, it can be said that rhyming has a certain effect on customers' mind concerning phonetic aspect. It looks like a saying, a poem or a piece of music that easily come to one's heart. Thus, readers are likely to easily remember the sentence and the brand name of product as well.

###### 4.1.1.2. Alliteration in EAL and VAL

- (33) *M&Ms melt in your mouth, not in your hand*  
 (M&M Chocolate candies)  
 (45) *Săn sàng một sức sống* (Dutch Lady)

##### 4.1.2. Repetition of Words in EAL and VAL

###### 4.1.2.1. Anaphora in EAL and VAL

- (51) *Share moments. Share life*  
 (52) *Chia sẻ khoảnh khắc đẹp, chia sẻ cuộc sống vui*  
 (Kodak)

###### 4.1.2.2. Epiphora in EAL and VAL

- (70) *See new. Feel new. Hear new* (Nokia)  
 (80) *Sắc màu mới, sức hút mới* (UNIF Noodle)

###### 4.1.2.3. Mesodiplosis in EAL and VAL

- (93) *You can do it. We can help.* (Home Depot)  
 (99) *Ngon từ thịt. Ngọt từ xương* (Ajingon)

###### 4.1.2.4. Anadiplosis and Epizeuxis in EAL and VAL

- (110) *Put a smile on, put a smile on. Everybody come on, put a smile on*  
 (McDonald's)  
 (111) *Taste Me! Taste Me! Come on and Taste Me!*  
 (Doral Cigarette)

Hardly example of anadiplosis found in Vietnamese advertisements. And it does not stand alone but combines with anaphora and conduplicatio.

- (120) *Sự vĩnh cửu của tình yêu. Sự giữ gìn của tình yêu. Yêu để sống, sống để yêu* (OK)

###### 4.1.2.5. Conduplicatio in EAL and VAL

- (124) *Values and values for you* (VIB Bank)  
 (125) *Be all you can be* (US Army)



In brief, the rhetorical operation of repetition combines multiple instances of some element of an expression without changing the meaning of these elements. In advertising language, repetition involves using the same word or phrase, especially the original characteristic of the product again and again in the text. That is because it helps to imprint the message of producers in the memory of the consumers. Therefore, it is not surprising that repetition is dominantly used in advertising language.

#### 4.1.3. Repetition of Structure in EAL and VAL

##### 4.1.3.1. Phrasal Level

###### a. Noun Phrases

###### a.1. *Noun Phrases in EAL*

It is likely that most noun phrases come in basic English noun phrase structure consist of a head and optional modifiers:

*Premodifier(s) + Head + Postmodifier(s)*

###### a.1.1. Basic Noun Phrases

**\* Possesive + N**

(133) *Your potential. Our passion* (Microsoft)

**\*Article + N**

(135) *The Army. The Edge.* (US Army)

###### a.1.2. Complex Noun Phrase

**\*Adj + N**

(137) *Right service. Right price.* (Ford, Australia 1970)

**\*Intensifier + Adj + N**

(138) *No secluded beach*

*No sun-bronzed beauty*

*No mega-dollar yacht ...* (Superlights Cigarettes)

###### a.2. *Noun Phrases in VAL*

**\*N + Adj**

(139) *Thu nhập cao hơn, cuộc sống tốt hơn* (Avon)

**\*N + prep + N**

(141) *Người của bé, niềm vui của mẹ* (Phú Tài Photo Studio)

**\*Det + N + Adj**

(143) *Một phong cách trẻ, một phong cách xì tin* (Kotex)

###### b. Verb Phrases

**\*V + O**

(144) *Share moments. Share life.* (Kodax)

(145) *Chia sẻ khoảnh khắc đẹp, chia sẻ cuộc sống vui* (Kodax)

**\*V + A**

(29) *Made by Italians. Enjoyed by Everyone.* (Francesco Rinaldi)

(30) *Đến đúng nơi, mua đúng chỗ.* (Suzuki)

**\*Adv + V**

(31) *Once driven, forever smitten* (Vauxhall Motors - 1980s)

(32) *Luôn luôn quan tâm, luôn luôn chăm sóc* (Nhân Ái)

###### c. Adjective Phrases

###### c.1. *Adjective Phrases in EAL*

**\*Adj + prep.P**

(157) *Bigger in Texas, Better in a Dodge* (Meineke)

**\*Adv + Adj**

(158) *Always healthy, always tasty* (Meiji)

###### c.2. *Adjective Phrases in VAL*

**\*Adj + Adv**

(159) *Sang trọng hơn, thoải mái hơn* (Yamaha Sirius)

**\*Det + Adj**

(160) *Không bóng bẩy, không phô trương, uống thì hều*

(Sai Gon Beer)

\*Adj + or + Adj

(161) *Rắn rồi hay mỏng nhẹ. Mạnh mẽ hay sôi động* (Fujifilm)

\*Adj + prep.P

(162) *Ngon từ thịt. Ngọt từ xương* (Ajington)

## 4.1.3.2. Sentential Level

a. S + V + O + A

(164) *You got peanut butter in my chocolate!**You got chocolate in my peanut butter!*

(Reese's Peanut Butter Cups)

b. S + V + O + C

(165) *You've Got a Lot to Live, Pepsi's Got a Lot to Give* (Pepsi)

c. S + V + O

(166) *If it's a King, It's a Hillbilly - If it's a Hillbilly, it's a King*

(King Record)

d. S + V + A

(168) *If it's on, it's in* (Radio Times, MCB D)

e. S + V

(169) *Kid tested. Mother approved* (Kix breakfast Cereal)(170) *Mắt thấy tai nghe* (SAMSUNG)

Table 4.1. The occurrence of repetition in EAL and VAL

	English	Vietnamese
- Repetition of Sound		
+ <i>Rhyme</i>	+	+
+ <i>Alliteration</i>	+	+
- Repetition of word	+	+
+ <i>Anaphora</i>	+	+
+ <i>Epiphora</i>	+	+

+ <i>Mesodiplosis</i>	+	+
+ <i>Anadiplosis and Epizeuxis</i>	+	+
+ <i>Conduplicatio</i>	+	+
- Repetition of structure		
+ <i>Phrasal level</i>		
• <i>Noun Phrase</i>	+	+
• <i>Verb Phrase</i>	+	+
• <i>Adjective Phrase</i>	+	+
+ <i>Sentential Phrase</i>		
• S + V + O + A	+	-
• S + V + O + C	+	-
• S + V + O	+	+
• S + V + A	+	-
• S + V	+	+

## 4.2. LINGUISTIC FEATURES OF ANTITHESIS IN EAL AND VAL

## 4.2.1. Pure antithesis

(171) *It takes a tough man to make a tender chicken* (Perdue, 1972)(172) *Once driven, forever smitten* (Vauxhall Motors - 1980s)(180) *Tinh hoa người xưa cho cuộc sống ngày nay* (Kim Ngư Sauce)(189) *Trời sinh con mắt là gương. Người ghét ngó út, người thương ngó nhiều* (Daigaku)

## 4.2.2. Negative antithesis

(195) *Does she ... or doesn't she?* (Clairol)(197) *Gió vô, muỗi không vô* (Văn An Mosquito Screens)

#### 4.2.3. Descriptive antithesis:

This kind of antithesis is rarely used in advertising language. So far there is only one example found employing descriptive antithesis and it is in Vietnamese. No English example can be found in this type.

(197) *Có thể bạn không cao nhưng ai cũng phải ngược nhìn*

(Sài Gòn Special Beer)

#### 4.2.4. Context-bound antithesis:

(198) *Low Fares. Way Better* (Air Lingus Company)

(50) *20 năm vẫn chạy tốt* (Electrolux)

Table 4.2 The occurrence of antithesis in EAL and VAL

	English	Vietnamese
- Pure antithesis	+	+
- Negative antithesis	+	+
- Negative antithesis	-	+
- Context-bound antithesis	+	+

### 4.3. THE SIMILARITIES AND DIFFERENCES BETWEEN EAL AND VAL IN TERMS OF REPETITION AND ANTITHESIS

#### 4.3.1. Similarities

- Simple, concise, vivid and attractive are similar features in advertising language both in English and Vietnamese.

- Both repetition and antithesis in English and Vietnamese advertising language have high aesthetic effects in expressing ideas and drawing attention to products or services, making a strong impression on customers in order to arouse their interest of buying products and services.

- Repetition of structure accounts for the highest frequency in English and Vietnamese advertising language. Ranking after repetition of structure is anaphora in both English and Vietnamese.

- Antithesis hardly makes any differences in English and Vietnamese advertising language. Pure antithesis ranks first in the four types of antithesis in both English and Vietnamese.

- English and Vietnamese repetition and antithesis often do not operate alone but combine together. That is to say, both English and Vietnamese are highly aware of the perfect combination between repetition and antithesis in advertising language. They play a cohesive role to create the coherence for each advertisement.

- Advertisers always take advantages of effects that stylistic devices bring about to highlight the main objective of advertisements – to get people be attracted by their products and services. Through these devices, the message lies in each advertisement can be conveyed thoroughly thus motivates customers to think of and buy their products and services.

#### 4.3.2. Differences

- The number of repetition of sounds is higher in English advertising language than that in Vietnamese.

- The number of alliteration in English and in Vietnamese seems to be equal.

- In term of repetition of words:

+ Anaphora and epiphora in Vietnamese account for a higher frequency than those in English.

+ Adiplosis and conduplicatio in English have a much higher frequency than those in Vietnamese.

- To the repetition of phrase structure:

+ English advertising language outnumbers Vietnamese advertising language in noun phrases.

+ Vietnamese advertising language tends to use more adjective phrases

- English advertisements employ a more variety of surface structures than Vietnamese ones.

- With reference to antithesis, while all the four types are found in Vietnamese corpus, only three types can be found in English. So far no English example can be discovered using descriptive antithesis.

## CHAPTER 5

### CONCLUSIONS AND IMPLICATIONS

#### 5.1. CONCLUSIONS

Advertising language as a special kind of language is very different from common language. It has its own features in morphology, syntax, and rhetorical devices. Simple and attractive are two general features of advertising language in English and Vietnamese. Different as they are, all the advertisements are alike in one important way. It is stylistic devices that make advertisements more effective and persuasive.

The thesis is carried out in the light of stylistics. It is a descriptive and contrastive analysis of repetition and antithesis in advertising language. This study has tried to present and interpret stylistic features of the two commonly used stylistic devices in advertising communication. Especially, the discussion has highlighted the similarities and differences in stylistic features them in advertising language in the two languages.

#### 5.2. IMPLICATIONS

##### *a. For Business English learners*

The findings of the study may be beneficial to learners of both languages. The contrastive analysis will offer them a good insight to get involved in linguistic and stylistic features of advertising slogans and also the similarities and differences in the two languages.

##### *b. For Business English teachers*

The thesis maybe a good assistance for English teachers in transferring the knowledge of advertising in general and advertising slogans in particular to their own students. They will have a deeper insight into the contrastive analysis between English and Vietnamese

advertising slogans with respect to linguistic features. Moreover, the teachers can make the study their additional resources in teaching which may meet the studying demands of their students.

*c. For translators*

The thesis provides the translators with the useful knowledge about advertising slogans' linguistic features. They will know how lexical choices works, how syntactic structures used and in what way stylistic devices affects the customers' attitude. And also they can benefit from the differences between slogans in the two languages. With such cognition, to some extent, the translators can better their translation works in slogans in English and Vietnamese.

*d. For advertisers*

The advertisers can have important information and significant knowledge on advertising slogans in conformity with language techniques. Therefore, they can apply the techniques into creating better and more efficient slogans. They can also benefit from the understanding of distinctive features of each language in advertising so that they can write a suitable slogan which fully matches the customers' value in each country. As a whole, the research will enable them to write a successful advertising slogan, manifesting completely the culture of their business.

### **5.3. LIMITATIONS OF THE STUDY**

Due to the lack of time, space as well as relevant materials, the topic under study may not have been thoroughly discussed as it should be. This thesis only investigates the two commonly used ones in advertising language. With the limited data for the analysis all kinds of repetition and antithesis have not been covered. Furthermore, the similarities and differences in stylistic features in

English and Vietnamese advertising language has not been analyzed clearly yet.

### **5.4. SUGGESTIONS FOR FURTHER RESEARCH**

Some further research could be carried out under the following domains:

- An investigation into pun on advertising language.
- A better study on antithesis in English and Vietnamese advertisements.